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ters and gives them the breath of life, whereas Stendhal, so calm and serene, only succeeds in perplexing his to the point of making them mere cerebral phenomena without real life. The characteristic of Stendhal's talent is the extraordinary capacity of unearthing truth by his acute psychological sense; he does not depict nature with sincerity, nor does he describe faithfully what he has seen; he subjects the world to his theories and pictures it according to his own ideas of social life. In spite of all this neglect of reality, he discovers by sheer speculation bold truths which he was the first to incorporate into the novel.

Stendhal is the connecting link between the novel of to-day and that of the eighteenth century. To-day Victor Hugo is thought to have lead the movement called Romanticism, but it remains a fact that he found that movement well-grounded when he began to write. With his powerful rhetoric he appropriated it, thus compelling the original Romantics to leave the Romantic school if they did not wish to be eclipsed by his genius. Stendhal who was Hugo's senior by twenty years, clung to the eighteenth century style, the clearness and vivacity of which were soon clouded in a sea of epithets that turned the immortal Greeks and Romans into knights of the Middle Ages. The exaggeration in feeling and character, the sensitiveness and madness displayed by the Romantic school disgusted him. In "Le rouge et le noir" he presents the characters free from all adornment of rhetoric, apart from literary and social conventionalities; "La chartreuse de Parme" is the first French novel which is faithful to the surroundings in which its plot is laid.

Stendhal's novels are all defective as regards their style and composition; the former is rugged and even barbarous, and the latter is confused and hazy. He writes without method or system, recording his thoughts just as they occur to him, without sifting or grouping them. His composition is a jumble of words and phrases, often without the least coherence or relation to one another. It seems inconceivable that this eminent logician and psychologist should have been unable to write a clear style, and yet the fact remains beyond dispute.

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GERMAN LITERATURE.

Jahresberichte für neuere deutsche Litteraturgeschichte. Herausgegeben von J. ELIAS, M. HERRMANN, S. SZALMATÓLSKI. Erster Band (1890). Stuttgart: J. G. Göschen. 1892, 8vo pp, 196.

THE general scope of the new 'Jahresberichte' is probably known by this time to many readers of the NOTES, but a word upon the subject may not be inappropriate. Each volume is intended to report upon the literary output of one year in the field of modern German literature. Besides the three general editors there are thirty-three collaborators, in the list of whom are to be found many of the best names in Germany. The form selected is a large solid page (8¾ in. by 5¾ in.), with type similar to that used in these columns. Attention is confined strictly to publications of a scientific character. Owing to the large number of hands concerned, there is a lack of uniformity in style and perspective, but this does not seriously interfere with the value of the work. On the whole there is a commendable freedom from clannishness and acrid polemic.

The first volume, for 1890, contains one hundred and sixty-six pages and reviews a myriad of publications in many different specialties. We have first an "Allgemeiner Teil," which is divided into nine sections. In the first Max Herrmann, of Berlin, deals with the history of literature from the methodological point of view. Production in this field has been rather active of late and will now, no doubt, be still further stimulated by the death of Taine. Herrmann gives his attention chiefly to Wolff's 'Wesen wissenschaftlicher Litteraturbetrachtung,' Pniower's 'Neue Litteraturgeschichte,' Groth's 'Kulturgeschichte und Litteraturgeschichte' and Wetz's 'Shakespeare vom Standpunkte der vergleichenden Litteraturgeschichte.' In none of these does Herrmann find an important advance toward a normative science of literary history, and he evidently has but little faith in the possibility of such a science. In the second section Schönbach, of Graz, writes of the history of German philology, reviewing the Grimm brothers' correspondence with Benecke, as lately published by W. Müller, the eighth

volume of J. Grimm's 'Kleinere Schriften,' and several minor publications relating to lexicography. German philology for the O. H. G. and M. H. G. periods is not included in the purview of the 'Jahresberichte.' In the third section R. M. Werner, of Lemberg, deals with poetry and its history. Production in this field consisted largely in detailed expositions of the aesthetic views of particular writers; for example, the aesthetics of Gottsched, by Seuffert, of Kant, by Falkenheim, of Schiller, by Zimmermann, of Grillparzer, by Reich, and of Vischer, by Lang. Here come in also a page upon von Berger's 'Dramaturgische Vorträge,' and a somewhat extended account of Werner's own book 'Lyrik und Lyriker,' which is characterized as a physiology of lyric poetry. All told, the publications on general aesthetics, style, literary theory and kindred topics, which are treated in this section, reach the surprising total of one hundred and forty-four numbers.

After this follow sections upon Schrift- und Buchwesen, upon Kulturgeschichte (one hundred and twenty-four numbers), upon the history of education (ninety-four numbers) and school literature (ninety numbers). Two sections, one by Schröder, upon the history of the standard language ("Geschichte der deutschen Schriftsprache"), and one by Heusler upon metre, had to be postponed, but are promised for the second volume.

The second part is entitled: "From the middle of the fifteenth to the beginning of the seventeenth century." Here we have first a section dealing with general treatises and essays, and then sections upon lyric poetry, epic poetry (which of course includes everything of an imaginative character that takes the narrative form), drama, didactic literature, Luther, literature of the Reformation, and humanists and Neo-Latin writers. The third part brings us down to the middle of the eighteenth century, the sections being much the same as before, save that there is no Luther for this period. On the whole, one is surprised to discover what a large amount of attention is being given to the comparatively jejune period that immediately precedes the classical renaissance. In part four Rötke, of Göttingen, reviews one hundred and twenty-three numbers

under the general heading "Allgemeines des 18. und 19. Jahrhunderts." Then we have a report by Werner on lyric poetry, by Walzel on epic poetry, by von Weilen on the drama, and by Kühnemann on didactic literature. After this come subsections on each of the great classical writers, that upon Goethe covering thirty pages and being subdivided into "Allgemeines, Leben, Lyrik, Epos, Drama and Didaktik." Last of all come sections on the Romanticists and Young Germany.

It thus appears that the 'Jahresberichte' will constitute a valuable addition to the encyclopaedic resources of the specialist in modern German. If we were to offer any criticism of the enterprise as a whole, it would be that too large a scale has been chosen. We do not press this opinion strenuously, since the matter was of course carefully considered by the editors. It seems to us, however, that greater conciseness would have been an improvement. In so comprehensive a work the criticism and exposition cannot possibly possess a very great independent value—for that the limits are too small. The chief usefulness of the 'Jahresberichte,' aside from its value hereafter as an annual index to the progress of literary science, will be to keep the specialist informed with regard to books appearing in his line. Now for his purposes it is far more important that each volume appear within a few months from the close of the year with which it deals, and be complete when it does appear, than it is that he get long notices of the works that interest him. In this case the volume for 1890 appears at the end of 1892, with the two important subjects of metre and history of the German language omitted, because the editors had not been able to complete their work. The editors, to be sure, express the hope that the succeeding volumes may appear more promptly, but we fear this hope will not be realized without some reduction of scale or some further subdivision of labor. Was it really necessary to devote thirty large octavo pages to the Goethe literature of 1890? The production in this field is, as every reader of the *Goethe-Jahrbuch* knows, enormous; but much of it is *Kleinkrämerei* of which a mere mention would suffice.

But, as before remarked, we do not press this criticism. Upon the whole the 'Jahresberichte' is to be greeted as an admirable undertaking. The founding of it, and the delimitation of its field so as to exclude Old and Middle German, are a striking evidence of the growing interest, taken in Germany, in the scientific study of modern literature.

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FRENCH LANGUAGE.

1. *Lehrbuch der französischen Sprache* auf Grundlage der Anschauung. Von Dr. PH. ROSSMANN und Dr. F. SCHMIDT. Bielefeld und Leipzig: Verlag von Velhagen & Klasing. 1892. vii, 262 pp.
2. *Materials for French Composition*. By C. H. GRANDGENT. Part v. Boston: D. C. Heath & Co. 1892. 18 pp.
3. *A Primary French Translation Book*. By W. S. LYON, M.A., and G. DE H. LARPENT, M.A. Boston: D. C. Heath & Co. 1892. 215 pp.
4. *The French Verb*. A new, clear and easy method for the study of the French verb. By Prof. M. SCHÈLE DE VERE, Ph.D., LL.D. New York: William R. Jenkins. 1891. 201 pp.

THE plan of the 'Lehrbuch der französischen Sprache' presents nothing new to teachers in this country; it follows the natural method, and resembles very closely the arrangement of Worman's text-books. The natural method (*Anschauungsunterricht*) has been tried in Germany in some schools and, according to the reports, with good results. The conditions of instruction in Germany and the United States are too diverse to allow any inferences that might contribute to settle a much ventilated question. As regards our own institutions, I hope that we are done with our educational campaign, and all the method champions are still alive. What benefit we may have derived from it will, I trust, be fully absorbed. But, after all, the greatest gain accruing to us from method-discussions seems to be the discovery, that generalizations will advance us but little further, and that, in this

elementary work at least, a fair amount of adaptability on the part of the teacher to the tastes and capacities of his pupils, and to the *couleur locale* of his surroundings, goes a good way to insure his success as a pedagogue. Preconceived methods may succeed in some cases, in others they will prove dead failures.

Considering the great activity of publishers and editors in the line of modern languages, it is a strange fact that teachers have been at a loss for a suitable book for French composition. Mr. Grandgent's meritorious undertaking really fills a conspicuous gap in our list of text-books. Though these little pamphlets are especially adapted to high school work, many of our college teachers will be glad to avail themselves of so excellent aids in composition. Five of these booklets have appeared thus far: nos. 4 and 5 have Super's Reader as point of departure, and can be used during the first year in connection with this reader. The other three, based respectively on Halévy's 'Abbé Constantin,' Ventura's 'Pepino,' and Daudet's 'Siège de Berlin' are somewhat more difficult and can be used with profit in a second year class.

The translation book of Lyon and Larpent is a combination of an elementary reader and a composition book. The latter half of the easy reading material is arranged for retranslation into French. A complete glossary, "preparations" for a number of pieces, and very copious notes give all the help that the pupil could wish and, we are afraid, more than most teachers would desire. This book, too, is better adapted to high schools than to our college work; we still lack in French a good collection of composition materials like those of Harris and von Jagemann in German.

Prof. Schèle de Vere's 'French Verb' is, to quote from the author's preface, "a concise, but convenient handbook for the younger learner as well as for the advanced student . . . For this purpose the highest and most recent authorities have been consulted." The latter statement certainly does not include the only etymology that occurs in the book (*oui* = p. p. of *ouir*!). The title of the book fails clearly to indicate its scope. Besides the for-